121 In other publications (2) we have brought up the question of
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2. On dual organization in South America, América Indígena, Mexico, 1944. On certain structural similarities of the Chibcha and Nambikwara languages. Congrès International des Américanistes, Paris, 1947.

knowing if the type of life of the Nambikwara, apparently very primitive, does or does not constitute the authentic vestige of ancient conditions. Considered in the present, their level of culture is certainly very low. They live naked, especially the women, who only wear a thin string of buriti beads around the waist, some earrings, necklaces worn around the neck or looped over the shoulder, [14] bracelets made from the tail of the large armadillo, and, sometimes, some narrow bands of cotton woven by their husbands, or some buriti straw, tightly bound around the biceps, and wooden pins. Besides the same ornaments, the men sometimes put on a sort of straw pompom, fastened to the waist above the sex organs, and smaller ones, attached to cotton bracelets; on the other hand, they do not wear shell bracelets. The complete ignorance of the hammock and the Nambikwara
[513] custom of sleeping on the ground (or, more rarely, on long strips of the bark of the palm tree paxiuba) has intrigued ethnologists for a long time. This sentiment is shared by neighboring tribes, and the
[101] Paresi, mentioning this peculiarity, call the Nambikwara Uaihnakorê, "those who sleep on the ground."

221 The Nambikwara year must be divided into two distinct periods. During the rainy season (from October to March), each group settles on some small elevation rising above the course of some stream. The Indians then construct crude huts with curious variations in form and materials. They burn clearings in the approaches to the forests which
221 occupy the humid valley floor, and there they plant and cultivate
241 gardens principally with the starch-yielding plants of the manihot genus (sweet and bitter) and tobacco, sometimes some peas, cotton, peanuts, and calabash (Lagenaria sp.). They grate the yucca (manioc) on planks covered with the sharp bark of the palm tree, they press it with the aid of a piece of twisted bark. The garden produce furnishes food resources sufficient for part of the sedentary period, and even of the later: the Nambikwara preserve the yucca by burying the residue of the 'grated' pulp in the ground.

221 At the arrival of the dry season, they abandon the village, or rather the site of temporary residence, and each group "breaks up," if one can say that, into several nomadic bands. For about seven

648 37. tamaĩn ãme munẽtiere munẽtiẽnẽtiore nãnĩ' (bl)
609 The Tamandé sing well; as for me, I cannot sing well any more!
201 In one case which we witnessed, the general tone was quickly raised with the excitement of the meeting, and the night had not yet ended before the speeches mixed with chants made an extraordinary uproar, whose significance escaped us completely. Menacing gestures were outlined, sometimes even some scuffles were produced while other Indians intervened as mediators. All of these hostile manifestations are stylized, and end as gestures calling to mind sexual parts of the body. On the part of the aggressor, menace, or the gesture of Nambikwara hostility, consists of seizing the penis with two hands and directing it towards the adversary while inflating the stomach and thrusting it out, and of flexing the knees (the men also make this gesture in fun toward children when they wish to get rid of them). The second stage consists of an act of aggression toward the person
[291] of the adversary, with a view to tearing off the piece of buriti straw attached to the front of the waist, above the sex organs. The latter "are hidden by the straw" and "they fight to tear away the straw." This action is entirely symbolic, for the covering of the male sex organs is made of such fragile material and is reduced so small in size (and often non-existent) that it is out of the question for it to assure protection of or be any kind of covering for the organs. Another form of aggression consists of seizing the adversary's bow and arrows and laying them aside. In all of these actions the attitude of the Indians is extremely tense as if they were (and really, they are) in a state of violent and contained anger. Doubtless these brawls degenerate at times into generalized conflicts, but in our case, they calmed down at dawn. Always [93] in the same state of apparent irritation, and with gestures devoid of friendship, the adversaries looked at one another to inspect one another, rapidly
[301] feeling the earrings, the cotton bracelets, the little feather ornaments, while murmuring rapid words:

38. nãhã nãhã kãhã kãhã mutintti (bl)
Give, give, see, see, it is pretty!

648 This "inspection of reconciliation" marks the normal conclusion
639 of the conflict. And actually it is this which introduces the new aspect which the relationships between the two groups are going to take--commercial exchanges. However summary the material culture of the Nambikwara may be, the products of the industry of the different groups are highly prized by their neighbors. The eastern groups need pottery and seeds; the northern and central groups consider

He was completely naked, that is, divested of his
756 necklaces, bracelets, earrings, and belt, and by the light of our
[30] electric lamps we could make out his tragic expression and his pale complexion. He let himself be helped to the camp without difficulty, where he sat down without a word and in a completely impressive attitude of dejection. Little by little, his story was drawn from him by an anxious listener. He explained that he had been carried off by the thunder (amã), [a storm had broken the same day]; the thunder had carried him in the air to a point which he designated at a distance of 25 kilometers from the camp (Ananáz River), had divested him of all his ornaments, then brought him back the same way and left him in the place where we had discovered him exhausted. Everyone went to sleep commenting on the incident and the next morning, C20 had recovered not only his habitual good humor, but also all his ornaments, which amazed no one and for which he offered no explanation. But the following days a very different version of the event began to be peddled by the Tarundé. They said that, far from having entered into relationship with the other world, C20, under the cover of a magical disappearance, had gone to undertake
[574] some transactions with a band of Sabané Indians who were camping in the vicinity. These insinuations were never developed further, and the official version of the affair continued to be ostensibly admitted. However, in our personal relationships, B1 let his preoccupations be seen upon several occasions. As the two groups left us shortly after, we never found out the outcome of the story.

756 No information has been uncovered concerning the manner of
279 naming the shaman as such. In the preparation of the arrow poison, C20 was assisted by his potential son-in-law C25.

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622 [104] Besides his supernatural attributes, the chief, or shaman,
756 plays another role, that of "leader" in ceremonies and celebrations.
796 The Nambikwara have three types of ceremonies. Those which mark the critical moments of each one's existence, such as birth, initiation, puberty, marriage, death; the seasonal festivals; and finally, the ceremonies celebrated on exceptional occasions: war and hunting or scavenging expeditions. We have already alluded to the rites of war, and we shall speak farther on of the ceremonies of the first type. We shall limit ourselves here then to some brief observations concerning the others.

[End Plate III]

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1. Female type of group c (note the little monkey Cebus sp. on her head, cf. p. 73). 2. Male types of group a2.

1: Lévi-Strauss E-6 (1938-1939) 1948 SP17 Nambicuara SP17

[End Plate V]

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1. The little girl b5 and her dog (cf. p. 70). 2. Three sisters-in-law delousing each other (cf. p. 78). 3-4. Erotic games (A1 and a4) are hard to distinguish from contexts of friendly scuffling where children add themselves willingly to the secondary wives and their husband (cf. pp. 62 and 69).

[End Plate VI]

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[607]

Brothers-in-law (cf. p. 76); in the foreground, B1.

[595]

The two wives of C20 (c19 and c21) engaged in a pleasant conversation.

[End Plate VII]

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Family life: The woman a22 and her baby a23 in a state of ease (cf. p. 106 ff.).

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The shaman of group c (C20) plays with one of his two wives (c21).

2: Lévi-Strauss E-5 (1938-1939)1948
SP17 Nambicuara SP17

342 [361] shelter and lights its own fire in the opening. During the rainy season, villages consisting of one or more beehive huts are built on slight hillocks above the course of a secondary stream. Some of the *Eastern Nambicuara* build only shelters, although larger and stronger than the ones described. The beehive hut is very light, each about 10 to 20 feet (3 to 6 m.) in diameter. The frame consists of several long, supple poles, bent so that both ends can be stuck into the ground and tied together at the top, where they cross. Circular branches running horizontally are tied to the poles at different levels. The *Central* and *Western Nambicuara* have a more elaborate hut (pl. 37, *top*) whose perimeter is about 50 feet (15 m.). It has a central post from the base of which several forked poles run obliquely to support the bent poles of the external frame. All types of huts are thatched with horizontal layers of palm leaves, those of *Central* and *Western Nambicuara* exactly like the houses of their southern neighbors, the *Kepkiriwat*.

A gabled house without walls was also observed by Roquette-Pinto, who recorded other kinds of temporary huts. Some were built by sticking two branches into the ground, bending them over and attaching them to a horizontal pole tied to two perpendicular posts and covering them with bunches of grass.

352 513 The *Nambicuara*, although all their neighbors use hammocks, sleep on bare ground or on flat pieces of bark from the paxiuba palm. Because of this custom, the *Paresi* nicknamed them *Uaikoakóre*, "Those Who Sleep on the Ground."

CLOTHING AND ADORNMENT

[291] 301 Both sexes are naked, except that men sometimes tie a small tuft of buriti straw to their belt to cover the sex organs. Both men and women wear a thin, cotton-thread belt strung with white or black beads cut from river mollusk shells or from tucumã palm nuts. Such beads, with larger triangular pieces of mollusk shells, are also used for necklaces, earrings, bracelets, and other ornaments. Men wear grass or reed pins through their upper and lower lips; and, through their nasal septum, a larger pin made of a jacu (*Penelope*) feather mounted on a stalk covered with plaited cotton thread and porcupine quills and trimmed with a red toucan feather ring. Both sexes wear armlets and anklets of woven cotton, buriti straw, feathers, parts of dried birds, fur, or mollusk or crawfish shells. Women wear one or more bracelets cut from the tail of the great armadillo and double bandoleers of plaited cotton dyed with urucú and decorated with porcupine quills. Hair ornaments are confined to men: circlets of plaited straw, of straw and and toucan feathers, or of fur with [714] feather pendants. War dress consists of a jaguar-skin bonnet (pl. 36, *top, left*) with a long, plaited buriti-straw tail painted with red stripes And dots hanging down from the nape of the neck.

2: Lévi-Strauss E-5 (1938-1939)1948
SP17 Nambicuara SP17

and dots hanging down from the nape of the neck. A similar but shorter headdress may be worn in daily life. 301

Hair is groomed with a composite comb. It is cut with a shell, either all around the head at the level of the ear lobe, or only across the forehead, the back and sides being allowed to fall loose. Body painting consists mainly of urucú smeared uniformly, but some groups roughly trace black dots and stripes with genipa juice on the chest and legs. Face and body hair is generally pulled out, especially by women; men often have a sparse moustache and beard. 302 [386]

TRANSPORTATION

Canoes are unknown. Small waterways are crossed on a fallen tree; large ones by swimming, sometimes with the help of large floating bundles of buriti palm stems. Babies straddle their mother's hip supported by a large sling of bark or woven cotton. 481 501 354

MANUFACTURES

Spinning.—Women spin cotton with a crude drop spindle made of grass stalk. The whorl is a wild fruit, a potsherd, or a conical piece of sun-dried clay. Cotton thread is rolled in a ball and, like everything else in a *Nambicuara* household, wrapped in leaves. Women and men twist tucum and buriti fibers on their thighs to make string. 283

Weaving.—Weaving is limited to cotton bands and belts which men make on small, rough looms of the "*Aruwak*" type (pl. 37, *center, right*). 286

Basketry.—Men make long, open-mouthed, cylindrical baskets using bamboo strips and a hexagonal, open weave. Fire fans are plaited of palm leaves. The *Northern Nambicuara* used palm leaves to weave low square baskets for storing the manioc and maize flour. 285

Pottery.—Pottery is unknown among the *Eastern Nambicuara*. In other groups, women make coarse pots of varying sizes. They mix the clay with ashes, fire the pot in the open, and wash it while it is still hot in an infusion of resinous bark. 323 [314]

Implements.—Stone ax heads were formerly fixed with wax and strings in the loop of a bent handle. Knives and drills are made of a crude flint chip or piece of iron fastened with wax and thread at the end of a piece of wood or between two pieces of wood, which form the handle. Women hollow small cylindrical mortars in tree trunks by means of fire. Fire is made with a fire drill, crude rubber serving as tinder. The Indians burn almecega (*Tetragastris balsamifera*) resin for light. Knives are thin, sharp-edged pieces of wood. 412 [372] [373]

Weapons.—The *Nambicuara* bow is about 5 to 7 feet (2 m.) long, the section being flat, semicircular, or concave according to the group. The grip is wrapped with cotton. The arrow is released between the thumb and the first finger, the three other fingers being placed on the 411

E Lévi-Strauss E-5 (1938-1939)1948
SP17 Nambicuara SP17

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[SN]

PLATE 36.—Nambicuara types. *Top, left:* Man wearing war headdress. *Top, right:* Playing the nose flute. *Center, left:* Young girl. *Center, right:* Portrait of man. *Bottom, left:* Pangipan. *Bottom, right:* Young married girl. (Courtesy Claude Lévi-Strauss, except center, *left*, by courtesy American Museum of Natural History.)

[end plate 1]

283 breaks down. After one-half hour the starchy material is washed out and the ribbons begin to separate into fine strands of fiber. The bunch is then shaken out and hung up to dry. When of good quality, that is, when the reed is of the right age, the fibers dry out a pale cream color. While the man is occupied at this task the girls make temporary necklaces from the green outer skin and the boys use the thin central stems as arrows for their small bows. These dried-out bunches are a favorite decoration of the Nambicuara when painted with horizontal bands of urucú. They can then be suspended from the neck and allowed to hang down the back, or pieces are attached to the arm bands, leg bands, and in front to the belt. [301]

Cotton twine is used for making arrows, stringing beads, weaving arm bands and the narrow shoulder straps which women use for carrying young children. From the cotton bush (*kúsalau*) the woman picks the balls (*kúsalíxu*) to make cotton twine (*kúsalíxu*). As the making of buriti twine is a man's task, so the making of cotton twine is purely a woman's task. After picking the seeds from the balls she spreads the cotton into flat disks and then into circles. Next she breaks the circles and joins them to form a long rope about an inch in diameter. This rope she winds around her arm, twists the end of it with her fingers, and fastens it to the top of a spindle (*unuhíxu*). With a twirl of her fingers she sets it spinning and lets it drop, plucking out the cotton as it is spun. Later she unties the string and fastens it near the whorl and then by spinning the spindle on the ground the twine is wrapped around it. This process is repeated until the cotton rope is used up.

286 The men do the weaving on a true but very makeshift loom. Two forked sticks, roughly a yard long, are thrust into the ground about 2 feet apart and at an angle. One cross bar rests in the forks while another is fastened on near the ground. The warp is wound around these cross bars. The heddle, shuttle, and sword are used in weaving the narrow material. It seems very likely that this type of loom was taken over from the Arawakan Parecí. [177]

The bast strap or band (*se'ew*) is made from embira and is used for pressing manioc pulp, for carrying children or baskets, and, when cut into strips, is used for tying up bundles.

[p. 95 ED]

ORNAMENTATION

301 The Eastern Nambicuara also make a wide
306 assortment of ornaments from tucum nuts, shell, teeth, and bamboo. From the shell of the tucum nut they make black washers which are strung for necklaces or ear ornaments. The irregular-shaped washers are first ground down to an almost paper-like thinness on a piece of sandstone. They are then strung tightly on a string and the maker begins to rub them against a stone in order to make them circular. He continues rubbing until the washers are no more than a quarter of an inch in diameter, for the smaller the washer the more highly the necklace is valued, as this process takes many weeks.

301 The ear lobes of both men and women are per-
304 forated so that tucum shell washers, beads on a string, and triangular pieces of shell can be suspended from them.

The septum of the nose and the upper lips of men are perforated. Through the hole in the septum they force a slender piece of bamboo about 2 inches in length. These adornments give a peculiar expression to the face, particularly when the man is speaking. Julio was especially proud of these ornaments and claimed that white men were just like women because they did not wear them. On special occasions a blue macaw feather about 10 inches long with a bunch of red feathers near the lower end is worn in the nose. Only shamans wear a hat made from jaguar skin.

[292] [156]

301 The most popular necklace is made from tucum washers and is worn by men, women, and children. Short lengths of bamboo, monkey teeth, jaguar teeth and claws are also used for making necklaces for men. If very long, any necklace can be worn over one shoulder and under the arm. A special type of necklace for men is made by suspending black mutum feathers from a string alternating with lengths of bamboo. Generally the feathers also alternate, some being long and some short. A rare but highly valued necklace is made from the shiny black fleurs of a large beetle.

Arm bands about an inch in width made of woven cotton are worn above the biceps by both men and women. From these, men suspend tassels of buriti fiber. This fiber is also worn around the wrists and ankles. Wrist bands are also made for women from the tail of the armadillo.

[p.95(B)]

6. Chevy B-6 (1949) 1953 SP17 Hamblemans SP17

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[p. 136 (I)]

4: Chem 3 B-5 (1940) 1953 SP17 Headdress SP17

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[p. 136 (K)]

5:Roquette-Pinto E-4 (no date)1913 SP17 Nambicuara SP17

Abstract.

Little has hitherto been known of the Nhambiquára who inhabit the valley of the Juruena and are spread thence to the rivers Sararé and Galera, affluents of the Guaporé. In 1908, an official Brazilian explorer, Colonel Rondon, during his journey in the interior of Matto Grosso, was able to enter into friendly relations with them, collecting ethnological objects, and gathering information of their life, geographical distribution and customs, with those also of the Parecí.

The Parecí give the names Uáikoákoré and Ouihanaré to the Nhambiquára, thus dividing them into two groups. Individuals of the latter group have darker skins and are more warlike. Colonel Rondon appears to have cleared up the meaning of the name Kabirí, which has been a cause of confusion, as often happens with collective names like Bugre, Tapuya, Guayourú and others. The dwellers in Villa Bella (Matto Grosso) were accustomed to call Kabirí those Indians whom the Parecí called Uáikoákoré, and who, as now stated, are Nhambiquára. This name of Uáikoákoré is given by the Parecí of the sub-tribes Kazinitti and Waimaré of the rivers Aripes, Sacuriú-iná, Tabóra-iná and Timalatiá to their kindred of the Kozárini group who inhabit the upper parts of the Rio Verde, the Juba, Celozal and Jauruí. The term Kabirí is derogatory, implying an inferior condition.

The Nhambiquára are usually of medium height; they have large teeth, the abdomen rather prominent, muscular thighs, slender legs and well made feet. They perforate the nostrils, the nasal septum and the ear-lobes. Through the holes made in the nose they pass small pieces of wood, and from the ear lobes they hang ornaments made of small beads of coconut. They wear armlets, bracelets, leg ornaments and head collars made from the fruit of the mucúmba. They live by the chase, but also plant maize, yams, potatoes, manioc, and beans. They smoke leaves similar to Brazilian tobacco and do not use hammocks but sleep on the ground, like the Campa-otziri and the Amúsos of the Gran Pajonal.

In the collection made by Colonel Rondon for the National Museum at Rio de Janeiro there is an alimentary paste similar to the Kóshó of the Parecí, made from pounded manioc. The native *breu* or bitumen is used with string to fasten arrow points to their shafts. It appears to be a mixture of Ouaiuí and wax, and is preserved in leaves of the Malé-malé palm. It melts at a very low temperature.

To fell trees a stone axe, fixed in a wooden handle by means of cord and bitumen, is used. The Indian who succeeds in felling certain trees with this primitive instrument receives as reward an arara or mutum feather for a nose-ornament. Such a decoration is usually reserved for warlike prowess among the natives of Brazil. The bows are large, strong, of red wood and well-polished, with semi-cylindrical transversal section. Those in the Rondon collection vary from 1m. 80 to 2m. 38 in length. To draw an arrow of 50cm. between the longer bow and its string of tucum a traction force of 60 kilos. is necessary, as verified by the dynamometer. There are five types of arrows. They have two musical instruments, one, a double flute made of two pieces of bamboo tied together, the other, two concave disks of calabash, about 8 cm. in diameter, united at the edges by a strip of Malé-malé and breu. The upper disk has three orifices.

?: Roquette-Pinto--2A E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

Nambicuara Indian

Uaicoinjda--Indian of the Juina River

Serra do Norte Indian

Nambicuara Indian

7: Roquette-Pinto--138 E-4, 5 (no date) 1938
(ca. 1912)
SP17 Nambicuara SP17

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Tagnani Nambicuara Indians

Nambicuara Indian

Tagnani girls

Indian woman of the Serra do Norte

?Roquette-Pinto--31A E-4, 5 (no date)1938 SP17 Nambiquara SP17
(ca. 1912)

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Fig. 38. Cotton arm band.

291 around the ankles. The Tagnani and Tawite wear similar bands on
189 their upper and lower limbs; theirs, however, are made of cotton, which is used occasionally by the Cocoma to manufacture articles of this sort. [Plates p. 242.] Among the Tagnani and Tawite [238], men often cover their sexual organs with the ends of the straw cord that encloses their hips. But this is not the rule. The Uaintaçu rarely wear any of those bands; and among all groups, a few of the Indians always go completely naked.

[Fig. 29]

297 The women and pubescent girls, young and old, single and married, always wear the hip cord.

[298] Some pregnant women I saw did not wear it; I believe they had freed their abdomen from this strong pressure in order to breathe more easily, or perhaps for fear that the girdle should have a pernicious influence on the foetus.

342 They always wear their hair long, hanging over the shoulders; they clip it irregularly on the forehead with a bivalve shell or a cane splinter. They liked to have us cut it with scissors.

291 They are extremely fond of the hats we wear; it seemed to me that the heat of the sun on their head distressed them greatly. They will give almost as much for a hat as for an iron axe.

● 301 One of the jaguar-hide helmets which are now in the [National] Museum was obtained in the village of Urutau in exchange for an old and well-worn hat of ours, in spite of the fact that those helmets are highly prized [by the Indians].

They do not normally wear hide or feather head ornaments. When they are in a festive mood, they cover themselves with crowns [diadems] that will be described later, or with jaguar-hide helmets. It is likely that they also use such ornaments for certain ceremonies, but we ascertained nothing about this.

[Fig. 32]

[240] From their ears they hang triangles of mother-of-pearl, [304] which they extract from river shells; when the hole tears, splitting the lobe in two, they do not hesitate to bore another one.

[562] The men are much vainer than the women; they adorn themselves with feather diadems, earrings, pendants and necklaces, while the women limit themselves to a few of these.

?:Roquette-Pinto--SIB E-4, 5 (no date)1908 SP1? Nambicuara SP1?
(ca. 1912)

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Fig. 33. Serra do Norte Indian wearing the enadjú or jabuar hide helmet.

?Roquette-Pinto--34 E-4,5 (no date) 1938 SP17 Nambicuara SP17
(ca. 1912)

304 Only the men have pierced upper lips and nasal septa; the women, never.

Children still at the breast did not have their lip or septum perforated; but those whose first milk molars had appeared already had both areas pierced. Hence I believe that this operation is not performed until boys have reached the age of two.

●301 Not until they are five or seven do they begin to insert through the lip and nose perforations some thin and distinctive plugs nearly always made of reed stems.

Their use is widespread in the Serra do Norte; I have seldom seen Indian men without those plugs.

[Fig. 35]

The lip plug rests between the median upper incisors and protrudes aggressively upward; the septum plug is thicker and shorter. Both are cut to the appropriate size by means of fire.

[341] If the plugs fall out, the wearer immediately retrieves them and sets them back in the perforations; on those few occasions when [the Indians] removed them to show us how they were fastened, they promptly replaced them as if ashamed to be deprived of their ornaments.

As a rule they wear both simultaneously. Some Indians prefer to the modest nose plug another adorned with a macaw or curassow feather.

[584] Contrary to what used to be thought, these ornaments do not seem to constitute marks of distinction or signs of hierarchy.

We saw youths of eighteen adorned with such plumes; none of the Indians accorded them the least importance.

When they wear these feathers, they forego the lip plug.

Their predilection for black beads is remarkable; they make them from the shells of small palm nuts to form multi-looped necklaces, and when we offered them an assortment of glass beads they chose the black ones at first. Yet they ended up choosing all of them... They are insatiable.

Nevertheless, their ornaments are predominantly black in color. Black bracelets; rings made with black palm nuts which they used to wear as ear pendants and which they carry now on their fingers to

7/Roquette-Pinto--644 E-4, 5 (no date) 1938 SP17 Nambicuara SP17 (ca. 1912)

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Fig. 39. Irunguinindé--necklace made with the seeds of a Sapotacea (Lucuma sp.).

301 imitate our wedding rings; necklaces [242], several meters long, made of black beads; the feathers of black birds; the limbs of coleopters, also black; all attest to this preference.

[Fig. 45]

[237] The women make beautiful one-piece bracelets from the tail rings of the giant armadillo which they polish with wet stones. [See Fig. 65, p. 59A]

[238] The Uaintacu Nambicuara, who come to Campos Novos by way of the Guaporé and who are much more insolent, crude, wary and suspicious, do not attempt to wear the delicate lip plugs used by their relatives.

Some of them wear a porcupine quill fastened to their lip; others, a wooden splinter or a spike from some tree.

301 562 Also characteristic of the whole Serra do Norte and Juruena Valley is a palm-fiber cape (ialacu), which hangs down the backbone from the neck. [See Fig. 66, p. 59B.] Women do not wear it; it is another example of male foppishness.

302 Body painting with urucu constitutes part of the ornamentation for men as well as for women.

[Plates, p. 236]

[243] They paint themselves on festive occasions; they do not draw lines on the skin, but smear the dye all over their face. Women, [515] after bathing, redden their whole body in this fashion.

[Fig. 44]

[239] The Indians of the Juruena dissolve the urucu powder in pure water; the Tagnani prepare a paste or cream by mixing the dye with the fat of various animals, and perfume it quite pleasantly by way of some unknown process. (1)

1. The Bororo use mastic resin to perfume the urucu paste. See Alfredo de Andrade, "Estudo dos materiaes corantes [A Study of Coloring Materials]," Archivos do Museu Nacional, Vol. 28, p. 183.

7:Roquette-Pinto--35A E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

[opp. p. 242]

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Uaintaçu Indians
Post at Campos Novos

Serra do Norte Indian

Cocozu couple

Anunze Nambicuara (Nuleke's father)

7:Roquette-Pinto--35B E-4,5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

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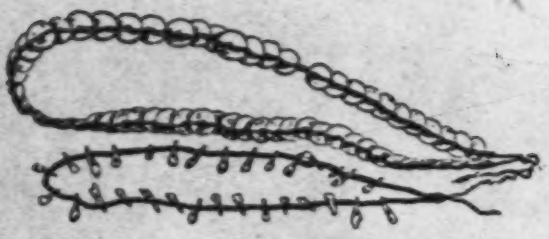

Fig. 35. Necklaces of nacre discs and monkey teeth.

7; Roquette-Pinto--38B E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

[opp. p. 248]

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Cocozu Nambicuara

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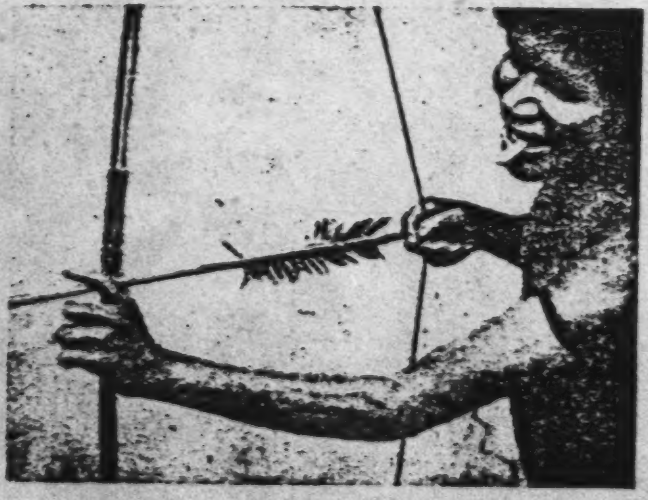

Nambicuara Indian stringing his bow.

7:Roquette-Pinto--41B E-4, 5 (no date) 1938 SP17 Nambicuara SP17
(ca. 1912)

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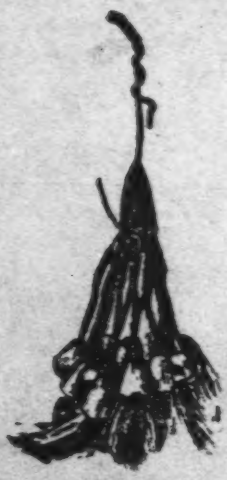

Fig. 42. Pendant of tucan feathers.

7:Roquette-Pinto--42 E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

113 Brasil [Materials for the Study of Brazilian Indian Psychology]." Arquivos Brasileiros de Psiquiatria, Neurologia e Medicina Legal (Rio de Janeiro, 1917).

237 301 Featherwork is scarce and in fact insignificant. One of the illustrations in this book [p. (60B)] shows an interesting feather diadem patterned after an object of similar type but of admirable craftsmanship which the Indians purloined from their neighbors to the west and which is also to be found in the [National] Museum. (2) [Fig. 42]

2. Semicircular straw head ornaments are to be found mainly in the state of Amazonas as well as among the Huari of the Guaporé River, who resemble the Nambicuara in their primitive axes, their circular houses, etc. (Cf. Nordenskjöld, "The Ethnography of South America Seen from Mojos in Bolivia." [Engl.]).

The use of cotton has given an extraordinary boost to the development of featherwork among the Tupian Indians, as I demonstrated with the gorgeous ornaments made by the Urubu Indians (Gurupi River). The Nambicuara are familiar with cotton, but have not even developed featherwork based on plaiting or netting; this seems to attest to a tradition poor in such textile techniques. The Guayaki, who are Tupian Indians of rudimentary culture, according to Vellard, have neither featherwork nor agriculture. (R. L.)

535 We were able to observe two types of dances: a war dance which we recorded in a film shown at the National Library [of Rio de Janeiro] on March 15, 1913, and in which Indians of the Cocozu,

7-Roquette-Pinto--43B E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

[opp. p. 254]

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Anunze women.

Tawite camp at Tres Buritis.

7:Roquette-Pinto--44A E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

301

Fig. 44 — Shell necklace.

7:Roquette-Pinto--46A E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

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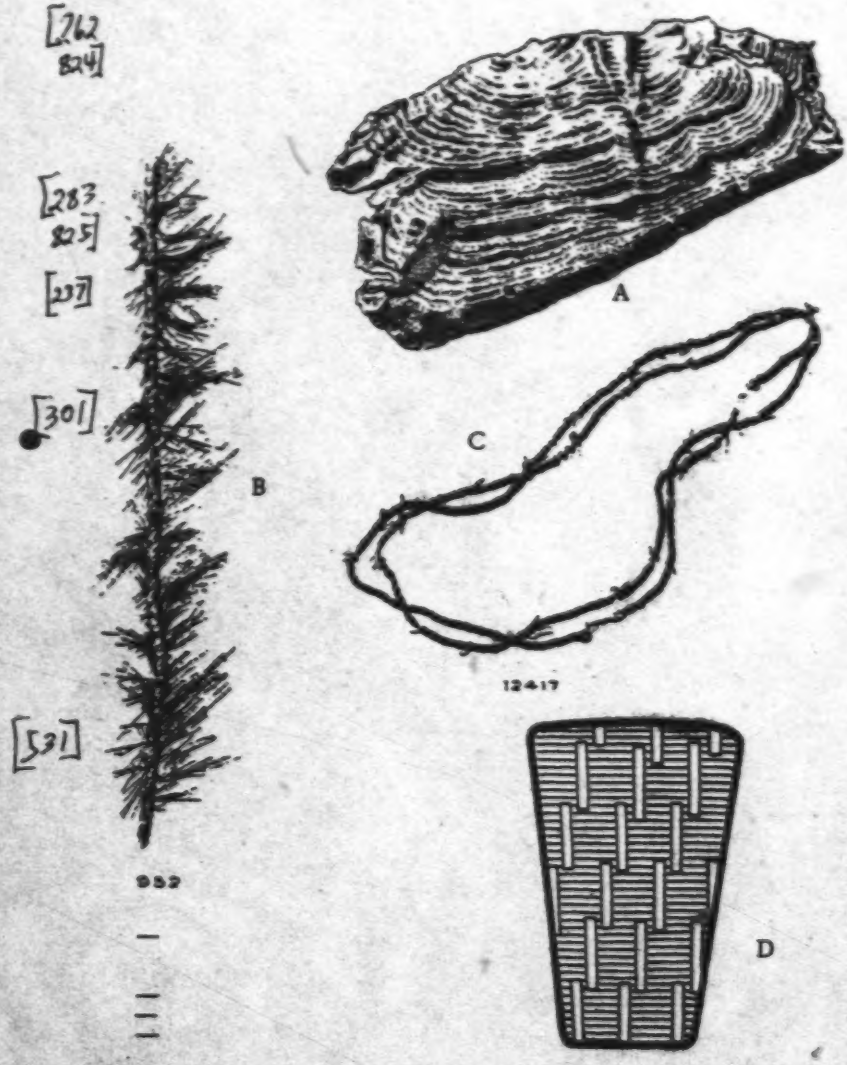
Fig. 45. Dodezê--Necklace with limbs of coleopters.

7:Roquette-Pinto--57A E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)



A. Arezi mushroom (Poliporus sp.) eaten by the Serra do Norte Indians.

B. Cord of monkey hair (Pithecia satanas).

C. Necklace made with minute shreds of feather stems.

D. Ornamental motif of the Serra do Norte Indians.

301 [280] [One necklace not mentioned earlier] is made with the [529] seeds of a Cyperacea (tanieikerê) which the Suya of the Xingu River also use. . . . . .

Oradaikruzê is a beautiful bracelet made with the tail rings of [525 237] the giant armadillo (Dasypus gigas). It looks like ivory. Other bracelets are made from the nuts of the babassu and pindova (Orbignya speciosa) [524] palms.

[Fig. 65]

Bands for the upper arm are made of cotton and fastened similarly to those of the Paressi.

291 The ialaçu is a simple fiber cape, widely used, which fastens to the neck and hangs down the back. There is also a black feather cape in the collection.

301 [281] The stem of the unetizú (nose plume) is made of thin bamboo or the stalk of a tough grass (Andropogon).

. . . . The helmets of puma or jaguar hide are used in that region only by the Nambicuara and by the Cayabi of the Paratininga.

[Fig. 66]

285 Max Schmidt broadly classified Brazilian Indian plaiting into Palmblattflechterei (palm-leaf plaiting) and Doppelfadengeflechte (double-strand plaiting). But he also admitted the existence of a third type, where two elements running in different directions are crossed by a third. This type occurs frequently on the Xingu River . . . and is found in Nambicuara baskets (atiçú).

[282: page of figures]

[283] As plaiting material the Nambicuara use titara liana and sometimes bamboo.

[293] . . . . Nambicuara fans, made with bacaba leaves, . . . are of pentagonal shape . . . .

534 A kind of nose flute made of gourd discs (hait-teataçú) seems [171] to have been borrowed from the Paressi.

[Fig. 67]

The double flutes were borrowed from the Tapajoz tribes (Mundurucu, Maue, etc.). [See fig. . . .(70, p.]

7:Roquette-Pinto--59A E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

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Fig. 65. Oradaikruzê--Serra do Norte bracelet.

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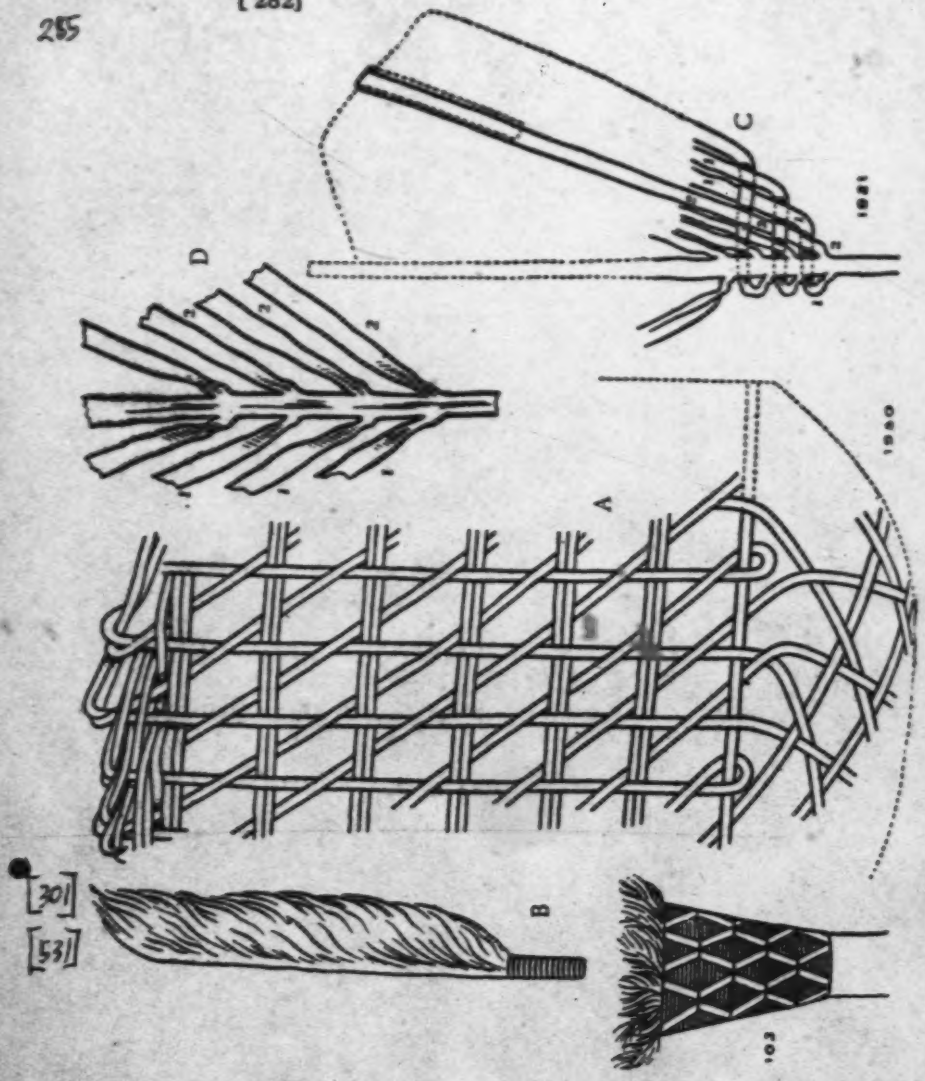

A. Pattern of basketry made with the flexible stem of a Desmoncus.
B. Details of nose plume.
C and D. Weaving pattern of palm leaf fan.

7:Roquette-Pinto--60B E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

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Serra do Norte diadem --Serra do Norte feather ornament.

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but smooth-edged axes, is more akin to the proto-Neolithic or transitional period. The present trend is to recognize in the New World Paleolithic industries . . . but no formal overlapping periods as in Europe. (R. L.)

A later footnote by Heloisa Alberto-Torres which is not reproduced here contains the following statement: ". . . an interesting ethnographic relationship is [established by] the absolute identity of Australian and Nambicuara axes . . ." (Ed.)

At first observation, the Nambicuara might seem to be an old and backward branch of the Paresi tribe.

[308] What we know of the physical anthropology, ethnography and linguistics of both groups, however, invalidates this supposition.

177 Yet their culture bears unmistakable signs of Paresi influence.
[342] The first is the beehive-shaped house, formerly built by the Paresi. This is an import among the Nambicuara; the original house of the Serra do Norte Indians is the screen of leaves and branches, similar to the kijême of the Botocudo (Windschirm of the German ethnologists) and reminiscent of the North American wigwam.

[Fig., p. 61A]

[309] And if they did not borrow the large "round house" from the Paresi, they adopted it from Bolivian Indians.

[310] Another instance of alien influence is the nose plume, which the Paresi do not wear now but which formerly, according to Antonio
177 Pires, they could not do without; and also the nose flute, which
534 [the Nambicuara] play unskilfully, as though it were a little-known instrument of yet unfathomed secrets.

The double flute seems to have been brought from the north. It must be an import from the Maue and Munducuru, with whom the Serra do Norte Indians have had serious clashes as already mentioned above.

7:Roquette-Pinto--61A E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

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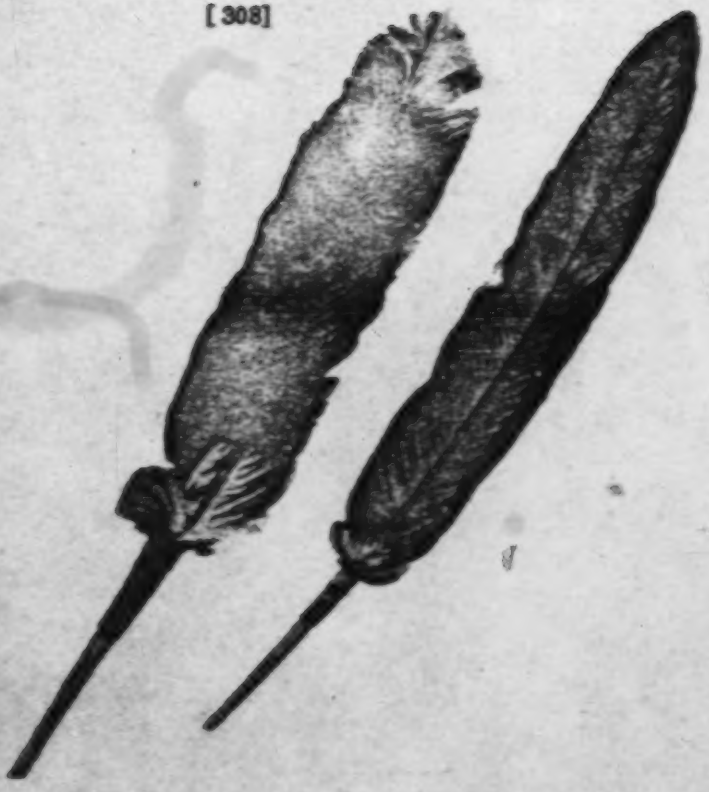

Nose ornament.

[Fig. 70]

177 Their plaiting follows patterns clearly characteristic of the
[288] Xingu (Trumai and Nahuqua) and gives proof of contact with those backward tribes which the rudimentary culture of the Nambicuara had already implied.

[289] The quadrangular barbecue, which differs from the usual pattern, is used only by the more advanced groups (Tagnani, etc.); it recalls the barbecue of the Javahe as depicted by Fritz Krause. (1)

1. F. Krause, In Den Wildnissen Brasiliens [In the Brazilian Wilderness] (Leipzig, 1911).

●[290] The straw ornaments of the Nambicuara are quite similar to
197 those of the Suya. But linguistic affinities are even more indicative of contact between the two groups. No other people speaks a dialect [310] so similar to that of the Nambicuara in terms of word morphology, although the two languages are otherwise quite different.

171 It is interesting that a spontaneous affinity should arise be-
177 tween two remote and equally primitive tribes, the Guayaki of Paraguay and the Nambicuara of the Serra do Norte, from their common use of the jaguar hide helmet.

However, I am inclined to believe that the latter copied it from their neighbors, the Cayabi of the Parataninga River, who use helmets of the same material.

174 Unfamiliarity with the banana tree and with the pipe (an ob-
171 ject frequently encountered in North American mounds and Brazilian sambaquis) indicates how long the Nambicuara have been established in their mountain range.

Recognition of the Ge-Bororudo group as one of the oldest representatives of aboriginal South American populations is no longer a matter of dispute. . . . .

171 [311] There is no doubt, in my opinion, that the [Brazilian] linguistic groupings correspond to ascending stages of civilization [312]. . . . . The Serra do Norte is inhabited by a people of Ge culture evolving toward the Nu-Arawakan culture, of which they have barely reached the initial stages.

A

B

C

D

/See captions on next page./

-8:Vellard--17 D.E-6 (1938) 1939 SP17 Nambicuara SP17